



Moderators' Report/ Principal Moderator Feedback

June 2023

Pearson Edexcel Extended Projects Qualification
in Performance (P303)
Paper 01

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Suitability of work submitted

This series saw a similar number of entries to previous years and again was mostly made up of the more typical performing arts disciplines. In addition to drama, dance, and music-based projects, lectures on specific issues as well as projects on dog training and climbing were also seen. The wide range of the types of performance projects, as well as the variety of themes and topics they covered, again demonstrates the many opportunities for learners to undertake a performance EPQ, whether or not they see themselves as primarily performance students.

We also saw range within the more typical performance disciplines, for example dance projects ranged from contemporary to pole dancing and included projects looking at the wider context for the work being presented. Again, the range of roles and responsibilities covered was also wide ranging and some very accomplished work were seen where learners took on several roles, for example where the learner had created the work; written and/or directed, choreographed, or composed, and then also performed the work.

In all cases the most successful projects had clear and focused project aims and objectives and a very specific title to frame the process, this provided for a fully articulated relationship between research and the outcome. Titles were particularly important in this regard. In successful projects with a clear focus and succinct project title that gave parameters and that defined a development journey there was a synthesis between research methodologies, sources and the realisation of the performance. In many cases a commission brief acted as a helpful title, as opposed to a question.

General titles tended to be unfocused and often led to evidence that was difficult to place into a defined context, timelines and activity logs would therefore be at times random and difficult to follow.

Areas of research where there was a high level of commitment and enthusiasm for the subject produced outcomes that generally had more fluency and a level of accomplishment or mastery. This commitment was apparent in evaluative presentations and in answering questions from audiences. There wasn't always a clear relationship between 'passion' for the subject area and successful projects, but this was generally to do with a lack of understanding of research methodologies and processes.

Several successful projects that were proof of the importance for a learner to 'own' the creative ideas and intentions were seen. It is also key to remember that a successful performance project will have a genuine and creative exploration process at the heart of it. The learner will be comfortable within the chaos of the exploratory phase and be able to critically select ideas to take forward into the development phase. A creative process that is open to new thinking and full consideration of

alternatives is more likely to lead to a successful project than a tidy process with pre-determined creative conclusions.

Assessment

The language of performance was used confidently and accurately in the more successful projects and there was a good level of appreciation of relevant stylistic qualities and influences.

Links between target audience and creative intentions were made in several of the more successful projects. Where a specific target audience was identified, this further supported the successful communication of ideas.

The application of relevant performance skills and techniques was generally effective in most projects. In several cases, the level of technical ability relevant to the role was impressive and engaging. Creative intentions were mostly clearly defined, and performance skills and techniques could then be used with precision to effectively communicate the intentions to the target audience.

Centre Performance

Centres are to be thanked for their consideration of the moderation process. This included centre assessors using the language of the assessment criteria on the Candidate Record Sheets, which supported the moderation process and highlighted where evidence had been rewarded against each of the assessment objectives.

Again, it should be noted that the written support materials for this unit can be less formal than for some other units. Written support materials are to give an on-going and clear overview of the exploration phase and the overall development process and provide a wider context for the performance outcome and can be presented in the context of professional practice, for example learners undertaking theatre making projects may submit written support materials in the form of a log or notebook.

It is helpful for centres to provide a suitable sense of occasion for the performance and if possible, the work should be performed for the target audience.

Centres are reminded of the importance of capturing the performance outcome on a suitable recording that can be submitted as part of the learner evidence.

